Qenis as an Emerging Cultural Format: Early Evidence of Memetic Diffusion, Lexicalization, and Cross-Community Adoption

A Cross-Platform Case Study of Character-Based Internet Culture

Huntlerx
X: @huntlerX

16 August 2026

Abstract

Internet memes can become more than viral images. Successful formats may develop into shared characters, reusable templates, linguistic expressions, identity markers, and participatory cultural objects that move across communities and platforms. This paper examines Qenis, a creator-originated Internet character associated with the artist Qzoomer, as a live case of early cultural formation. Using a manually verified corpus of public artifacts collected through 16 August 2026, the study reconstructs the character's early chronology and evaluates its diffusion through research on meme families, remixability, collective identity, community structure, lexical innovation, and cross-platform contagion. The evidence supports several early-stage findings. Qenis has a stable and recognizable visual core, a low-cost mutation rule, independently produced derivatives, early noun-like linguistic use, creator-led curation, physical as well as digital manifestations, and rapidly expanding distribution across short-form media surfaces. These properties are consistent with a transition from a single character into a general-purpose meme format, but they do not yet establish mainstream adoption.

The central unresolved question is whether Qenis can escape dependence on its source community and become meaningful to people who do not know the original creator or the context in which the character first circulated. We therefore introduce a falsifiable measurement framework based on remix diversity, context independence, community escape, lexicalization, platform entropy, creator dependence, and persistence after incentives. We then examine possible pathways by which a meme character can acquire broader social significance through shared language, participatory authorship, group belonging, cultural decontextualization, and offline remediation. A later financial token associated with Qenis is analyzed only in a secondary section because its existence creates both an amplification mechanism and a major confound. The primary object of study is the culture itself.

Keywords: Internet memes; cultural diffusion; participatory culture; collective identity; lexical innovation; remix culture; cross-platform diffusion; online communities; social contagion; Qenis.

1 Introduction

Internet memes are a form of participatory culture. They are copied, changed, reinterpreted, and used to communicate social meaning. A durable meme is therefore not simply an image with high engagement. It is a cultural form that other people can reproduce while still recognizing the underlying identity of the original [28, 27, 1, 31]. In this sense, the most consequential memes behave less like isolated posts and more like open cultural vocabularies.

This paper studies Qenis, a deliberately simple and visually recognizable character produced by the artist and meme creator Qzoomer. The character appeared repeatedly in public creator posts before its current period of rapid circulation [20, 22, 24, 21]. Shortly afterward, other accounts began making derivative versions, reusing the name, placing the character in new contexts, and even representing it as a physical object [9, 26, 25, 32]. Dedicated distribution surfaces then appeared across X, Instagram, TikTok, YouTube, and Telegram, while the creator announced an image and video tournament designed to produce additional variants [16, 18].

The scientific interest is not whether any one Qenis post becomes viral. The more important question is whether the character is becoming a *format*. A format is socially important because it can outlive its first post. It can be adopted by people with no direct relationship to the original creator, inserted into unrelated situations, used as a reaction, transformed into language, and adapted to different subcultures. Research on meme families and expressive repertoires shows that repeated variation can preserve a recognizable cultural core while allowing users to express different local identities and meanings [27, 15].

The study asks four main questions:

1. **Remixability:** Does Qenis support many recognizable variants without losing its identity?
2. **Community escape:** Is Qenis beginning to circulate outside the network in which it first gained concentrated attention?
3. **Lexicalization:** Is "Qenis" moving from a proper name toward a productive word or expression?
4. **Cultural persistence:** Can Qenis continue to generate participation when users are not responding to the original creator, a contest, or a financial incentive?

These questions are narrower and more measurable than the claim that Qenis will become "the next big normie meme." In the paper, the colloquial idea of a normie breakout is translated into a sustained shift from source-community circulation toward broad, context-independent cultural use.

A later cryptocurrency token associated with the character is deliberately not the organizing subject of the paper. It is introduced near the end as a secondary layer because financialization can increase attention while also making cultural signals harder to interpret. The central thesis is cultural: Qenis has several measurable properties that could allow it to become a socially reusable character, word, and format if diffusion continues beyond its current network.

2 Related Work

2.1 Memes as evolving cultural families

Shifman defines Internet memes as groups of digital items that share content, form, or stance and are created with awareness of one another [28]. Segev et al. show that meme families remain coherent through recurring quiddities and generic formal features [27]. Large-scale studies similarly find that mutation is not a failure of replication. It is one of the mechanisms through which a meme survives and differentiates [1, 31].

This literature suggests that the relevant unit is not a single Qenis image. The relevant unit is the family of recognizable Qenis transformations. A strong family should support substantial variation in scene, medium, pose, costume, caption, and semantic use while retaining enough stable information that viewers continue to classify the result as Qenis.

2.2 Memes as social language and collective identity

Memes can function as social signals rather than only entertainment. Gal, Shifman, and Kampf show that memetic participation can contribute to collective identity by giving dispersed participants a shared symbolic structure [8]. Newton et al. describe memes as "bonding icons," emphasizing their ability to foreground shared feelings and invite alignment among users who understand the same semiotic object [14]. Nissenbaum and Shifman further conceptualize meme templates as expressive repertoires that provide reusable resources for cultural expression across linguistic and national contexts [15].

This perspective matters for Qenis because cultural scale does not require every participant to share the same interpretation. A character may become more socially durable when users can employ it for different purposes while maintaining a common recognition layer. The question is therefore whether Qenis can support plural meanings without becoming visually or semantically unrecognizable.

2.3 Virality, communities, and cultural escape

Community structure strongly conditions diffusion. Weng, Menczer, and Ahn find that many memes spread as complex contagions inside communities, while the rare viral memes traverse many communities [33]. Morina and Bernstein demonstrate the importance of measuring image-meme origins and diffusion at web scale rather than inferring virality from one platform [13]. Zannettou et al. show that fringe communities can be prolific sources of memetic material and can influence broader ecosystems, although production volume and mainstream reach are distinct variables [36].

For Qenis, this distinction is decisive. A dense source network can produce a large amount of content without producing general cultural adoption. A true breakout should be visible as an increase in independent creators, audiences, and contexts that have weak ties to the initial cluster.

2.4 Visual simplicity and remixability

Ling et al. find that viral image memes tend to have clear focal subjects and characters and that visually legible content can be advantageous for resharing [10]. Qenis is character-centered and structurally simple. Its practical advantage is composability. A recognizable face, silhouette, or set of visual cues can be moved into many scenes while preserving identity.

Generative image and video systems reduce the technical cost of creating such variants. Research on generative memesis argues that synthetic media can shift meme production from direct copying toward rapid individualized generation and curation [4]. A stable character schema can benefit disproportionately from this change because every participant can become a low-cost producer of new instances.

2.5 Lexical innovation and cultural persistence

Some memes acquire a linguistic life. Research on lexical change in social media demonstrates that new terms diffuse through social networks and that successful innovations tend to spread across diverse users and contexts rather than remaining concentrated among a small set of originators [6, 30, 37, 5]. Online linguistic change can reproduce community boundaries, but it can also reveal when a novel expression has crossed them.

This provides a concrete way to study Qenis. "Qenis" can remain a proper name, become a count noun such as "a Qenis," function as a modifier, generate Q-based substitutions, or develop into a reaction or verb-like expression. Each step increases semantic portability. The important

empirical variable is not whether one user produces a joke once, but whether the same linguistic pattern is independently adopted across many contexts.

3 Cultural Origin and Early Diffusion

3.1 Recurring creator use

The earliest publicly indexed Qenis artifact located in this study is an Instagram post by Qzoomer dated 8 August 2026, framed as a Qenis news broadcast [20]. On 9 August, additional material presented the character in different situations, including "It's gonna be okay #qenis" and a post giving Qenis a mundane work-life backstory [22, 24]. A further news-style video appeared on 11 August [21].

These posts establish repetition before the current expansion. Repetition is important because a one-off illustration provides little evidence of a cultural object. A sequence of posts with the same character creates an initial canon, teaches viewers how the character looks, and begins to define which traits are essential for recognition.

3.2 High-reach amplification and the source-network problem

On 12 August, Nicholas J. Fuentes publicly replied with a heart to Qzoomer's Qenis content [7]. We treat this interaction as evidence of high-reach exposure within a source network, not as evidence of mainstream adoption. Public documentation identifies the Fuentes and Groyper ecosystem as a highly polarizing political subculture [3, 2]. That context creates both an accelerator and a constraint.

The accelerator is straightforward. Dense communities with strong internal identity can reproduce symbols rapidly. The constraint is equally important. A symbol that remains strongly coded to one political network may be less reusable elsewhere. For Qenis to become a general cultural format, the relationship between the character and its origin network should become less predictive of who uses it and what the user means by it.

3.3 Independent derivatives

Public X indexing provides early examples of independent derivative production. One account posted "Intellectual Qenis" [9]. Another wrote "Fine. I'll make a Qenis" while producing a version of the character [26]. Another used the construction "His name is Qenis" in a derivative context [25]. These observations are small in number but structurally meaningful because the users are not merely forwarding a canonical image. They are participating in authorship.

This is the point at which a character begins to behave like an open template. The original creator supplies a recognition rule, but the audience begins supplying new content. If the process scales, the cultural output can become larger than the creator's own production capacity.

3.4 Materialization beyond the screen

A separate public post showed a user claiming to have received a physical Qenis in the mail [32]. One example does not establish a mass trend, but physicalization is conceptually important. Memes sometimes move between digital images, language, merchandise, costumes, drawings, stickers, toys, and other physical forms. Such movement is evidence that a symbol can be remediated rather than existing only as a platform-specific file.

For Qenis, offline representation would be a stronger cultural signal if it begins occurring independently and in multiple forms. A character that can be drawn, printed, worn, modeled, or recognized without opening the original social post has crossed another boundary of portability.

3.5 Cross-platform distribution and organized participation

Dedicated Qenis distribution surfaces appeared across several platforms during the observed period. A YouTube account under the OfficialQenis name posted short-form content [16]. Public endpoints also identify dedicated TikTok, Instagram, X, and Telegram surfaces. Platform existence is not equivalent to adoption, so this study does not infer audience size from account creation alone.

The more consequential intervention is the announced Qenis image and video tournament, with prizes totaling 50 SOL across the two categories and public voting planned for early rounds [18]. The tournament is an organized user-generated-content mechanism. It converts spectators into potential producers and creates an incentive to search a large creative space for images or videos that are funnier, stranger, or more portable than the original material.

This mechanism can accelerate cultural evolution, but it also creates a measurement problem. Content produced for a prize may disappear when the prize disappears. The post-tournament period therefore becomes a natural test of whether incentivized production seeded self-sustaining imitation.

Table 1: Conservative cultural timeline through 16 August 2026. Financial events are excluded here and analyzed separately later in the paper.

Date	Surface	Observed cultural event
8 Aug 2026	Instagram	Qzoomer posts a Qenis news-style character item.
9 Aug 2026	Instagram	Additional Qenis posts establish recurring character use and simple lore.
11 Aug 2026	Instagram	Another Qenis news video reinforces the character schema.
12 Aug 2026	X	Nicholas J. Fuentes publicly interacts with Qzoomer's Qenis content, creating high-reach exposure inside the source network.
13 to 16 Aug 2026	X and social media	Independent derivatives, lexical reuse, and creator curation become increasingly visible.
15 to 16 Aug 2026	Cross-platform	Dedicated short-form distribution surfaces and a large creator tournament are visible or announced.

4 Methodology

4.1 Study design

This is an early-stage observational case study of an unfolding cultural event. Data were collected from publicly accessible or publicly indexed social-media pages and academic literature through 16 August 2026. Primary posts are treated as event evidence. Peer-reviewed and preprint literature is used to define measurement concepts and interpret the observed patterns.

The paper does not treat follower counts, likes, token price, or one-off viral posts as proof of cultural success. Such quantities can be useful, but each is vulnerable to platform effects, temporary attention, coordinated behavior, or financial incentives. The principal target is independent cultural reproduction.

4.2 Unit of analysis

The core unit is a **Qenis cultural artifact**: a public post, image, video, phrase, physical object, or derivative work in which Qenis is the recognizable subject, template, or linguistic unit. Each artifact can be coded along the following dimensions:

- creator-original versus independently created;
- canonical repost versus derivative transformation;
- visual, video, linguistic, physical, or mixed medium;
- platform and timestamp;
- semantic context;
- explicit reference to Qzoomer or the origin community;
- explicit financial or token language;
- creator interaction or endorsement;
- prior-topic profile of the posting account;
- estimated community membership derived from network structure rather than political labeling of individuals.

4.3 Evidence standard

The paper distinguishes three levels of evidence:

1. **Observed:** directly supported by a public artifact in the seed corpus.
2. **Emerging:** supported by multiple examples but not yet estimated at population scale.
3. **Unproven:** plausible and measurable, but requiring future data.

This distinction prevents a common error in real-time Internet research: extrapolating from a few highly visible examples to the entire network.

5 Measurement Framework for Cultural Breakout

5.1 Context Independence Ratio

A general-purpose meme should increasingly work without requiring knowledge of its origin. Let N be the number of sampled Qenis artifacts and let $N_{\text{independent}}$ be artifacts that remain intelligible as Qenis without explicit reference to Qzoomer, the source political network, or financial promotion. Define

$$\text{CIR} = \frac{N_{\text{independent}}}{N}.$$

A rising CIR indicates decontextualization. It means the character is carrying enough of its own cultural information to function outside its original frame.

5.2 Remix Diversity Index

Let each derivative be coded across dimensions such as scene, medium, character role, visual transformation, caption type, and reference domain. If p_i is the share of derivatives in transformation category i, define a normalized entropy measure

$$\mathrm{RDI} = -\frac{\sum_i p_i \log p_i}{\log K},$$

where K is the number of active categories. High RDI indicates that users are exploring a broad transformation space rather than repeating one joke.

A practical extension would compute embedding dispersion across image and video representations. High semantic and visual dispersion with stable recognizability is a strong signature of a productive format.

5.3 Cross-Platform Entropy

For platform shares p_j across X, TikTok, Instagram, YouTube, Reddit, Telegram, and other surfaces, define

$$\mathrm{CPE} = -\frac{\sum_j p_j \log p_j}{\log J}.$$

High CPE means activity is not concentrated on one platform. To avoid false positives, mirrored content should be deduplicated. Native posts and independent creators matter more than identical reposts across official accounts.

5.4 Community Escape Ratio

Let N_{escape} be artifacts produced by accounts classified outside the initial source cluster through follower overlap, interaction graphs, prior-topic embeddings, or community detection. Define

$$\mathrm{CER} = \frac{N_{\mathrm{escape}}}{N}.$$

CER is the most important measure for a mainstream-breakout claim. Large production inside one cluster can coexist with low CER. A rising CER would show that the format is acquiring users who were not recruited by the original network.

5.5 Lexicalization Ratio

Let N_{text} be posts containing the string "qenis" and let $N_{\mathrm{lexicalized}}$ contain productive linguistic use beyond a simple proper-name mention. Examples include count-noun use, modification, Q-based word substitution, reaction use, or verb-like use. Define

$$\mathrm{LR} = \frac{N_{\mathrm{lexicalized}}}{N_{\mathrm{text}}}.$$

The raw ratio should be supplemented with contextual diversity. A word used by ten unrelated communities for ten different purposes is culturally more established than the same word repeated one thousand times in one coordinated group.

5.6 Creator Dependence Ratio

Let $N_{\text{creator-linked}}$ be artifacts that directly reply to, quote, mention, or depend on creator curation. Define

$$\text{CDR} = \frac{N_{\text{creator-linked}}}{N}.$$

Creator activity is valuable during formation, but a mature format should not require creator intervention for every successful derivative. A decreasing CDR combined with rising total output would indicate distributed authorship.

5.7 Persistence Index

Let V_t be the weekly number of unique independent creators. Following a major intervention such as the tournament, compare a post-intervention baseline with the pre-intervention baseline:

$$\text{PI} = \frac{\overline{V}_{\text{post}}}{\overline{V}_{\text{pre}}}.$$

A temporary spike followed by PI ≈ 1 would suggest subsidized activity. A sustained value well above one, especially among new unaffiliated creators, would support self-propagation.

6 Observed Cultural Findings

6.1 Finding 1: Qenis has a stable recognition core

The creator's repeated use of Qenis across several posts establishes a recognizable character rather than a single isolated image [20, 22, 24, 21]. This is a prerequisite for family formation. Users cannot productively mutate a character unless they have learned what visual information must remain stable.

The current evidence suggests that Qenis can survive contextual replacement. The character can appear in news-style media, edited imagery, new scenes, and derivative artworks while remaining legible as the same underlying object. This is consistent with the literature on meme quiddities and variant families [27, 31].

6.2 Finding 2: The mutation rule is simple enough for distributed authorship

Qenis appears to have a low barrier to imitation. Users can preserve a few core visual cues and place the character inside another image, celebrity reference, historical scene, game, fictional universe, or ordinary joke. The simpler this transformation rule becomes, the less dependence the ecosystem has on the original artist.

This matters in the current generative-media environment. A participant no longer needs advanced illustration or editing skills to create a variant. If a prompt, sketch, collage, or short video edit is sufficient, the potential producer population becomes much larger [4].

6.3 Finding 3: Independent derivatives are already present

The seed corpus contains independent creations rather than only canonical reposts [9, 26, 25]. This is an early but important distinction. A meme can receive millions of passive impressions and still fail to generate participation. Derivative creation shows that at least some viewers have learned the format well enough to reproduce it.

The next step is quantitative. A full crawl should measure the derivative-to-repost ratio and the number of unique derivative creators. Cultural strength should be associated with increasing authorship dispersion rather than merely increasing total impressions.

6.4 Finding 4: Early lexicalization is visible

The construction "a Qenis" is especially relevant because it treats the name as a countable class rather than only a unique proper noun [26]. Naming and reuse examples provide additional evidence that the word is beginning to detach from one canonical image [25]. These are early signals, not proof of a stable neologism.

Lexicalization would become substantially stronger evidence if unaffiliated users begin using "qenis" without linking an image or explaining the reference. At that point the term would be carrying cultural meaning through language itself.

6.5 Finding 5: Qenis is showing media portability

The current corpus spans still images, short videos, linguistic references, and at least one claimed physical object [32, 16]. Media portability matters because platform-specific memes can disappear when an algorithm changes, while symbols that survive across media have more routes for cultural persistence.

The strongest future evidence would include independently created physical representations, drawings, costumes, stickers, or objects that are recognizable without a direct link to the original digital content.

6.6 Finding 6: Creator curation is functioning as a cultural accelerator

Qzoomer continues to produce and curate Qenis content, and the announced tournament formalizes this process [18]. Creator attention can help establish norms, reward strong variants, and teach the audience what counts as a successful transformation. In the formation stage this is beneficial.

However, creator centrality should eventually decline if Qenis becomes a general cultural format. The mature test is not whether the creator can continue generating attention. It is whether users who receive no creator interaction continue to generate recognizable and socially successful Qenis content.

6.7 Finding 7: The source network is simultaneously an engine and a boundary

The early Fuentes interaction likely increased visibility inside a dense meme-producing community [7, 36]. Yet a strong origin association can also restrict portability if outside users interpret the character as an exclusive political marker rather than a general humorous object [3, 2].

This tension is not a reason to assume failure or success. It is a measurable diffusion problem. If Qenis begins appearing in unrelated humor, gaming, entertainment, art, lifestyle, school, workplace, and reaction contexts, the origin network will explain a decreasing share of use. That process would constitute memetic decontextualization.

7 Potential Cultural and Societal Significance

The phrase "impact on society" can easily become too broad for a scientific paper. This section therefore identifies specific pathways by which an Internet character can acquire wider social relevance. These pathways are hypotheses that can be observed and falsified.

7.1 From character to shared expressive repertoire

Meme templates can operate as expressive repertoires. They provide users with a common form that can be filled with local meanings [15]. If Qenis reaches this stage, the character would no longer refer only to one creator's fictional figure. It would become a reusable social grammar for making jokes, reactions, parodies, commentary, and self-expression.

This is a meaningful form of cultural impact because the same visual object can coordinate communication among people who have never met. The object supplies a shared reference point while participants supply new situations and meanings.

7.2 From proper name to everyday language

A second pathway is lexical. Internet-origin words can diffuse through social networks and become ordinary parts of written or spoken interaction [6, 30, 5]. If "qenis" becomes a count noun, reaction, verb, adjective, or productive Q-based substitution, the meme would be influencing language rather than merely visual culture.

Language is especially important because it can travel without the image. A person can encounter a word in a comment, hear it in speech, or repeat it in a group chat. Once the word is understood without an attached character image, cultural transmission is no longer limited by visual reposting.

7.3 Shared humor, belonging, and social bonding

Memes can function as bonding icons and resources for collective identity [8, 14]. A recurring Qenis joke can create a small recognition ritual: people who understand the reference signal familiarity with the same cultural object. At larger scale, such rituals can create temporary communities that are organized around humor rather than formal membership.

This does not mean all users will share one identity. In fact, broad cultural spread may require the opposite. Qenis would become socially larger if different groups can adopt the character for their own humor while still recognizing one another's use as part of the same meme family.

7.4 Participatory authorship and the redistribution of creative power

A character with a simple mutation rule turns the audience into a production network. This alters the traditional creator-audience relationship. Instead of one artist broadcasting finished works to passive viewers, hundreds or thousands of participants can make new versions, while the original creator becomes one node in a larger cultural system.

Generative media strengthens this pathway because it lowers production costs [4]. The cultural significance is not only that more images can be made. It is that authorship becomes distributed. The identity of Qenis could increasingly be defined by the aggregate of user variations rather than by any single official representation.

7.5 Cross-platform folklore

Digital folklore becomes more durable when it moves across technical environments. A format that exists only on one platform is vulnerable to moderation changes, feed algorithms, account bans, or platform decline. A format that is independently reproduced on short-form video, image feeds, group chats, forums, and offline objects has multiple cultural reservoirs.

Qenis currently has distribution infrastructure across several platforms, but the key future test is native reproduction. Independent TikTok edits, Instagram remixes, YouTube Shorts, chat stickers,

and offline manifestations would show that users are adapting the character to the grammar of each medium rather than simply mirroring the same source material.

7.6 Decontextualization as a route to mass culture

Many cultural symbols change meaning as they move. The same image can begin inside a narrow community and later be used by people who do not know the original context. Nissenbaum and Shifman's work on global meme repertoires demonstrates how templates can preserve recognizable structure while taking on local meanings [15]. Qenis would exhibit a comparable transition if its use becomes increasingly unrelated to the community that first amplified it.

This is likely the most important societal threshold. A mainstream meme is not merely one that many people have seen. It is one that many different kinds of people can use for their own purposes.

7.7 Physical remediation and cultural permanence

Characters sometimes outgrow the screen through toys, drawings, costumes, print, sculpture, graffiti, stickers, or other physical media. The current physical-Qenis example is too limited to support a broad claim [32]. It nevertheless identifies a pathway worth tracking.

Offline remediation matters because it changes the social setting of transmission. Recognition can occur in public space, at events, between friends, or through objects that persist even when the original post is forgotten. Repeated independent physicalization would therefore be evidence that Qenis has become a symbol rather than only a file.

8 A Falsifiable Test of General-Public Breakout

To evaluate the claim that Qenis could become a broad or "normie" meme, the paper defines a breakout as a sustained transition from source-community circulation to general, context-independent cultural use. The following predictions are falsifiable.

1. **Unaffiliated creation rises.** CER should increase as ordinary users and unrelated meme pages create Qenis content.
2. **Derivative creation overtakes simple reposting.** The share of original variants should rise relative to canonical reposts.
3. **Native platform cultures emerge.** TikTok, Instagram, YouTube, and other platforms should generate their own styles of Qenis content rather than functioning as mirrors of X.
4. **Lexical diversity rises.** "Qenis" should appear in increasingly varied grammatical and semantic contexts.
5. **Creator dependence falls.** Successful Qenis posts should increasingly appear without creator replies, reposts, or direct curation.
6. **Origin-network dependence falls.** Audience overlap with the initial political cluster should explain a decreasing fraction of new creators and engagement.
7. **Post-incentive persistence appears.** Unique creation should remain above the pre-tournament baseline after direct contest incentives end.
8. **Offline and cross-media use expands.** Independent physical, drawn, printed, musical, spoken, or performative forms should emerge.

9. **Search intent broadens.** Searches and posts should increasingly seek or discuss the character itself rather than only its creator, origin network, or financial association.

Table 2: Status of cultural-breakout indicators as of 16 August 2026. "Observed" denotes direct evidence in the public seed corpus. "Emerging" denotes multiple examples without a population-level estimate. "Unproven" requires future measurement.

Indicator	**Status**	**Interpretation**
Recurring recognizable character	Observed	Multiple creator posts establish a stable character before wider diffusion.
Independent derivative production	Observed	Public users are producing their own Qenis variants.
Visual remixability	Observed	The character remains recognizable across different contexts.
Multi-platform distribution capacity	Observed	Dedicated surfaces exist across major short-form and social platforms.
Early lexicalization	Emerging	Count-noun and naming uses exist; broad reaction or verb use is not established.
Physical remediation	Emerging	At least one public physicalization example is visible; independent scale is unknown.
Cross-community escape	Unproven	This remains the decisive missing variable for a mainstream claim.
Creator-independent persistence	Unproven	The observation window is too short.
Post-tournament persistence	Unproven	The intervention has not yet produced a measurable post-period.
General-public recognition	Unproven	Requires independent audience and recognition measurement.

9 Discussion

9.1 Why a format matters more than a viral picture

A static image can receive enormous attention and still have a short cultural half-life. A format has a combinatorial future. Each participant can generate a new instance while preserving recognizability. Meme research consistently emphasizes families, mutation, and repeated transformation rather than exact copying [28, 27, 1, 31].

Qenis's potential advantage is therefore not the performance of one creator post. It is the apparent simplicity of the cultural rule: retain the recognizable Qenis identity and transplant it into another situation. If that rule is learned by users who have never visited Qzoomer's profile, Qenis will have crossed an important cultural threshold.

9.2 The tournament as a cultural intervention

The announced 50-SOL tournament creates a quasi-experimental breakpoint [18]. Before the intervention, variant production reflects intrinsic amusement, status, creator attention, community participation, and possible economic motives. During the intervention, direct monetary rewards raise the expected payoff of creating content. After the tournament, the direct reward disappears.

This produces three analytically distinct periods:

$$\text{pre-incentive} \quad | \quad \text{incentive} \quad | \quad \text{post-incentive.}$$

A purely subsidized ecosystem should show a temporary spike followed by reversion. A self-propagating cultural format may show a spike followed by a permanently higher baseline, especially among people who did not participate in the tournament itself.

9.3 AI reduces production cost but cannot guarantee cultural selection

Generative systems make it easy to create thousands of visually competent variants. This increases supply but does not guarantee that users will care. Cultural selection still occurs through attention, humor, recognizability, social relevance, and repeated reuse. In fact, low production costs may make selection more important because the audience must choose among a much larger number of candidate variants.

The Qenis ecosystem is therefore a useful case for studying whether a very simple character can exploit near-zero-cost mutation without becoming visually diluted. Success requires both high variation and a stable recognition core.

9.4 The political-origin confound

The original high-reach network around Qenis overlaps with a politically polarizing ecosystem documented by public sources [3, 2]. This matters because meme symbols can function as identity signals, and identity can either increase bonding inside a group or discourage adoption outside it [8, 14].

The appropriate empirical question is not whether every user shares the politics of the source network. The question is whether network dependence declines as diffusion expands. Community detection, audience overlap, prior-topic embeddings, and semantic analysis can measure that process without assigning private political beliefs to individual users.

10 Limitations

This study has six major limitations.

1. **Short observation window.** Qenis is being studied during an unusually early stage. The paper evaluates formation conditions, not long-run cultural success.
2. **Platform indexing bias.** Publicly searchable X and Instagram material is not a random sample. TikTok and semiprivate Telegram content can be especially difficult to index consistently.
3. **No complete social graph.** The present corpus cannot yet estimate a rigorous source-community and escape-community partition.
4. **No calibrated recognition survey.** General-public recognition should eventually be measured with blinded samples rather than inferred from engagement.
5. **No calibrated search series.** Google Trends can be noisy for low-volume terms, and normalized series require careful calibration [34].
6. **Economic and creator incentives.** Later attention may be influenced by prizes, token exposure, or expectations of creator interaction. These effects must be separated from spontaneous cultural reproduction.

These limitations do not make the case uninformative. They define what evidence would be required to move from an early cultural hypothesis to a stronger causal claim.

11 Future Data Collection and Reproducibility

A rigorous follow-up dataset should contain one row per Qenis artifact with the following fields: platform, post identifier, timestamp, author identifier hash, canonical or derivative label, media type, perceptual hash, visual embedding, text, context category, creator-reference flag, source-community score, financial-language flag, creator-interaction flag, engagement metrics, follower count at observation, account-age estimate, prior-topic embedding, and community assignment.

For visual variants, perceptual hashing and embedding-based clustering can detect meme families at scale, following previous cross-community research [36, 13]. For language, contextual diversity and dissemination can be measured using methods from lexical-change research [6, 30, 37, 5]. For cross-platform analysis, identical reposts should be deduplicated and platform-specific collection bias should be normalized.

A public recognition study would provide an additional test. Participants drawn outside known crypto and political communities could be shown Qenis variants without labels and asked whether they recognize the character, understand the joke, or have previously encountered the term. Repeating the survey over time would measure movement from subcultural familiarity toward general recognition.

12 Secondary Economic Layer: Subsequent Tokenization

The cultural analysis above intentionally precedes the token discussion. Qenis existed as a recurring creator-made character before the studied Solana token became publicly visible in market histories. Public token pages identify the asset under contract address `EkcTa8n14fXcHdfvZqCg72cTCutJnnKb19vcHwKTpump` and show the first observable market history around 13 August 2026 [17, 29]. The earlier creator posts establish the conservative ordering

$$t_{\text{character}} < t_{\text{token}}.$$

This ordering is important because it distinguishes Qenis from cases in which a token is launched first and a mascot is created afterward as marketing.

12.1 Creator association with the token

After the token appeared, Qzoomer publicly identified the studied contract as the "real" Qenis coin and stated that it provided him with a cut [23]. The creator later posted that 99.5024 million QENIS tokens had been locked through Streamflow [19]. These statements establish public creator association with the token. They should not be interpreted as a smart-contract audit or as evidence about investment quality.

Creator alignment matters culturally because it reduces one common source of conflict in character-based tokens: an unrelated issuer appropriating a creator's work while the creator rejects the association. At the same time, economic alignment means later creator activity cannot be treated as financially neutral.

12.2 Why token price is not evidence of cultural success

Memecoins couple social attention to financial incentives. Research describes this intersection as a cultural-financial system and documents extreme volatility, ownership concentration, rapid token churn, and attention-driven fragility [11, 35, 12]. For that reason, price appreciation is not used anywhere in this paper as evidence that Qenis has succeeded culturally.

Three confounds are especially important.

Reflexivity. Price changes can cause social posts, which can cause more trading, which can cause more posts. Contemporaneous correlation does not identify the direction of causality.

Selection. Crypto-native accounts preferentially discuss assets that are already receiving attention. Sampling only Crypto Twitter would mechanically overstate financially motivated cultural activity.

Survivorship. Studying only tokens that remain visible ignores a very large number of failed launches. This makes retrospective stories about successful memecoins especially vulnerable to selection bias [12].

The strongest cultural evidence is therefore activity that survives financial irrelevance. If users keep making Qenis content during periods of weak token performance, without mentioning the ticker or contract, the culture-finance separation becomes clearer.

12.3 A financial-reference measure

For later empirical work, let $N_{\text{financial}}$ be Qenis artifacts containing the token ticker, contract address, price, market capitalization, trading call, or explicit financial framing. Define

$$\text{FRR} = \frac{N_{\text{financial}}}{N}.$$

A culturally autonomous breakout would ideally show total Qenis creation increasing while FRR remains low or declines. The strongest case would be growth among users who are unaware that a token exists.

A more advanced event study could model token-independent posts, financial posts, unique creators, cross-community posts, trading volume, and returns as separate time series. Hawkes processes or vector autoregression could then test whether cultural innovations lead financial attention, financial attention leads cultural production, or both respond to common shocks.

13 Conclusion

Qenis is scientifically interesting because it is showing several properties associated with the early formation of a reusable cultural format. A recurring creator-made character established a recognition core. Other users began producing derivatives. The name started appearing in noun-like constructions. The character moved across visual, video, linguistic, and physical forms. Distribution surfaces expanded across platforms, and a large creator tournament created an organized mechanism for further mutation.

These observations do not prove that Qenis will become mainstream. The decisive test is whether the character becomes useful to people who do not care about its original creator, its source political network, or its later financial association. If unaffiliated users independently create Qenis variants, if the term develops a life in ordinary language, if platform-native versions emerge, if

creator dependence falls, and if activity persists after incentives, then Qenis will have moved from a small Internet character toward a broader cultural repertoire.

The possible societal significance lies in that transition. A character can become a shared reference point, a piece of everyday language, a mechanism of belonging, a collaborative creative system, and a symbol that travels between online and offline life. Qenis already exhibits early evidence along several of these dimensions. Whether those signals develop into durable culture is now a measurable question rather than a purely speculative claim.

The subsequent tokenization of Qenis is relevant, but secondary. It may amplify attention and accelerate content production, while simultaneously contaminating the evidence with financial incentives. For this reason, the paper treats culture as the primary dependent object and finance as a later confounding layer. The strongest future evidence for Qenis will not be a chart. It will be independent people using the character and the word because Qenis itself has become culturally useful.

Ethics Statement

This paper analyzes publicly accessible online material and does not attempt to infer private identities or private political beliefs of individual users. References to political or extremist communities are contextual and based on cited public documentation. The paper does not recommend buying or selling any financial asset. Public social-media artifacts are cited because they form the observable cultural record of the case.

Data Availability

The seed corpus consists of public URLs listed in Appendix A. A reproducibility release should archive immutable post metadata and provide a machine-readable coded dataset where platform terms permit. Engagement counts should always be stored with retrieval timestamps because they change continuously.

A Seed Corpus of Primary Web Artifacts

Label	Platform	Public URL and role in case
Qzoomer, 8 Aug	Instagram	`https://www.instagram.com/qzoomer1/p/DbzDumDxUgc/` ; early Qenis news-style post.
Qzoomer, 9 Aug	Instagram	`https://www.instagram.com/qzoomer1/reel/Db1oy0_xqx2/` ; "It's gonna be okay #qenis."
Qzoomer, 9 Aug	Instagram	`https://www.instagram.com/p/Db01kZaRRBo/` ; recurring character and lore framing.
Qzoomer, 11 Aug	Instagram	`https://www.instagram.com/qzoomer1/reel/Db66cjLs42F/` ; Qenis news video.
Fuentes interaction	X	`https://x.com/NickJFuentes/status/2087629012226932755` ; direct public interaction with Qzoomer and Qenis content.
Tournament	X	`https://x.com/Qzoomer1/status/2088742212225966174` ; image and video tournament and prize structure.

Label	Platform	Public URL and role in case
Physical derivative	X	https://x.com/WeaverRising2/status/2087370844372680729 ; physical Qenis claim.
Independent derivative	X	https://x.com/justsarah1313/status/2087687167816384903 ; "Fine. I'll make a Qenis."
Independent derivative	X	https://x.com/IntellectualFTW/status/2087051559502782717 ; "Intellectual Qenis."
Independent derivative	X	https://x.com/_ReflectingPool/status/2086162884598620541 ; naming and reuse example.
Official YouTube	YouTube	https://www.youtube.com/@OfficialQenis ; dedicated short-form channel.
Official TikTok	TikTok	https://www.tiktok.com/@officialqenis ; dedicated account.
Official Instagram	Instagram	https://instagram.com/theqenis ; dedicated account supplied in the source corpus.
Official X	X	https://x.com/TheQenis ; dedicated account supplied in the source corpus.
Telegram	Telegram	https://t.me/+mbH20IrYeLhkZTk5 ; creator and community distribution group supplied in the source corpus.
Creator token association	X	https://x.com/Qzoomer1/status/2087734362611626209 ; identifies the studied token contract and creator cut.
Creator lock claim	X	https://x.com/Qzoomer1/status/2088332633478414378 ; reports locking 99.5024M QENIS via Streamflow.
Token	Pump.fun	https://pump.fun/coin/EkcTa8n14fXcHdfvZqCg72cTCutJnnKb19vcHwKTpump ; studied Solana token.

References

[1] Lada A. Adamic, Thomas M. Lento, Eytan Adar, and Pauline C. Ng. "Information Evolution in Social Networks". In: *Proceedings of the Ninth ACM International Conference on Web and Social Media* (2014). arXiv:1402.6792. URL: https://arxiv.org/abs/1402.6792.

[2] Anti-Defamation League. *Groyper*. Accessed 16 August 2026. 2026. URL: https://www.adl.org/resources/hate-symbol/groyper.

[3] Anti-Defamation League. *Nicholas J. Fuentes: Five Things to Know*. Updated 26 March 2026; accessed 16 August 2026. 2026. URL: https://www.adl.org/resources/article/nicholas-j-fuentes-five-things-know.

[4] Ho-Chun Herbert Chang et al. "Generative Memesis and AI Visuals in the 2024 USA Presidential Election". In: (2026). arXiv:2411.00934v2. URL: https://arxiv.org/abs/2411.00934.

[5] Marco Del Tredici and Raquel Fernández. "The Road to Success: Assessing the Fate of Linguistic Innovations in Online Communities". In: *Proceedings of the 27th International Conference on Computational Linguistics*. 2018, pp. 1591–1603. URL: https://aclanthology.org/C18-1135/.

[6] Jacob Eisenstein, Brendan O'Connor, Noah A. Smith, and Eric P. Xing. "Diffusion of Lexical Change in Social Media". In: (2012). arXiv:1210.5268. URL: https://arxiv.org/abs/1210.5268.

[7] Nicholas J. Fuentes. *Public reply to Qzoomer*. X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/NickJFuentes/status/2087629012226932755.

[8] Noam Gal, Limor Shifman, and Zohar Kampf. ""It Gets Better": Internet Memes and the Construction of Collective Identity". In: *New Media & Society* 18.8 (2016), pp. 1698–1714. DOI: 10.1177/1461444814568784.

[9] Intellectual Zoomer. *Intellectual Qenis*. X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/IntellectualFTW/status/2087051559502782717.

[10] Chen Ling, Ihab AbuHilal, Jeremy Blackburn, Emiliano De Cristofaro, Savvas Zannettou, and Gianluca Stringhini. "Dissecting the Meme Magic: Understanding Indicators of Virality in Image Memes". In: *Proceedings of the ACM on Human-Computer Interaction* 5 (2021). arXiv:2101.06535. URL: https://arxiv.org/abs/2101.06535.

[11] Hou-Wan Long, Nga-Man Wong, and Wei Cai. "Bridging Culture and Finance: A Multimodal Analysis of Memecoins in the Web3 Ecosystem". In: (2024). arXiv:2412.04913. URL: https://arxiv.org/abs/2412.04913.

[12] Alberto Maria Mongardini and Alessandro Mei. "MemeChain: A Multimodal Cross-Chain Dataset for Meme Coin Forensics and Risk Analysis". In: (2026). arXiv:2601.22185. URL: https://arxiv.org/abs/2601.22185.

[13] Durim Morina and Michael S. Bernstein. "A Web-Scale Analysis of the Community Origins of Image Memes". In: *Proceedings of the ACM on Human-Computer Interaction* (2022). arXiv:2204.05439. URL: https://arxiv.org/abs/2204.05439.

[14] Giselle Newton, Michele Zappavigna, Kerryn Drysdale, and Christy E. Newman. "More than Humor: Memes as Bonding Icons for Belonging in Donor-Conceived People". In: *Social Media + Society* 8.1 (2022). DOI: 10.1177/20563051211069055.

[15] Asaf Nissenbaum and Limor Shifman. "Meme Templates as Expressive Repertoires in a Globalizing World: A Cross-Linguistic Study". In: *Journal of Computer-Mediated Communication* 23.5 (2018), pp. 294–310. DOI: 10.1093/jcmc/zmy016.

[16] OfficialQenis. *Official Qenis YouTube channel and short-form content*. YouTube. Accessed 16 August 2026. 2026. URL: https://www.youtube.com/@OfficialQenis.

[17] Pump.fun. *Qenis token page*. Pump.fun. Accessed 16 August 2026. 2026. URL: https://pump.fun/coin/EkcTa8n14fXcHdfvZqCg72cTCutJnnKb19vcHwKTpump.

[18] Qzoomer. *Announcement of Qenis image and video tournaments*. X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/Qzoomer1/status/2088742212225966174.

[19] Qzoomer. *Claim of locking 99.5024M Qenis tokens via Streamflow*. X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/Qzoomer1/status/2088332633478414378.

[20] Qzoomer. *Good evening everybody you're watching qenis*. Instagram post, 8 August 2026. Accessed 16 August 2026. Aug. 2026. URL: https://www.instagram.com/qzoomer1/p/DbzDumDxUgc/.

[21] Qzoomer. *I can't believe what I just saw on the news*. Instagram reel, 11 August 2026. Accessed 16 August 2026. Aug. 2026. URL: https://www.instagram.com/qzoomer1/reel/Db66cjLs42F/.

[22] Qzoomer. *It's gonna be okay #qenis*. Instagram reel, 9 August 2026. Accessed 16 August 2026. Aug. 2026. URL: https://www.instagram.com/qzoomer1/reel/Db1oy0_xqx2/.

[23] Qzoomer. *Public identification of the Qenis coin and creator cut.* X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/Qzoomer1/status/2087734362611626209.

[24] Qzoomer. *Qenis, now an international sensation, was once an everyday working man.* Instagram post, 9 August 2026. Accessed 16 August 2026. Aug. 2026. URL: https://www.instagram.com/p/Db01kZaRRBo/.

[25] Reflecting Pool. *His name is Qenis, and I'm tired of pretending it isn't.* X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/_ReflectingPool/status/2086162884598620541.

[26] Sarah. *Fine. I'll make a Qenis.* X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/justsarah1313/status/2087687167816384903.

[27] Elad Segev, Asaf Nissenbaum, Nathan Stolero, and Limor Shifman. "Families and Networks of Internet Memes: The Relationship Between Cohesiveness, Uniqueness, and Quiddity Concreteness". In: *Journal of Computer-Mediated Communication* 20.4 (2015), pp. 417–433. DOI: 10.1111/jcc4.12120.

[28] Limor Shifman. "Memes in a Digital World: Reconciling with a Conceptual Troublemaker". In: *Journal of Computer-Mediated Communication* 18.3 (2013), pp. 362–377. DOI: 10.1111/jcc4.12013.

[29] Solana Compass. *Qenis token market history and holder snapshot.* Solana Compass token page. Accessed 16 August 2026. 2026.

[30] Ian Stewart and Jacob Eisenstein. "Making "Fetch" Happen: The Influence of Social and Linguistic Context on Nonstandard Word Growth and Decline". In: (2018). arXiv:1802.04140. URL: https://arxiv.org/abs/1802.04140.

[31] Carlo M. Valensise, Alessandro Serra, Alessandro Galeazzi, Gabriele Etta, Matteo Cinelli, and Walter Quattrociocchi. "Entropy and Complexity Unveil the Landscape of Memes Evolution". In: *Scientific Reports* 11 (2021). arXiv:2105.12376. URL: https://arxiv.org/abs/2105.12376.

[32] Weaver Whiteheart. *Just got my Qenis in the mail today.* X post. Accessed 16 August 2026. Aug. 2026. URL: https://x.com/WeaverRising2/status/2087370844372680729.

[33] Lilian Weng, Filippo Menczer, and Yong-Yeol Ahn. "Virality Prediction and Community Structure in Social Networks". In: *Scientific Reports* 3 (2013), p. 2522. DOI: 10.1038/srep02522.

[34] Robert West. "Calibration of Google Trends Time Series". In: (2020). arXiv:2007.13861. URL: https://arxiv.org/abs/2007.13861.

[35] Yuexin Xiang, S. M. Mahir Shazeed Rish, Qishuang Fu, Yuquan Li, Qin Wang, Tsz Hon Yuen, and Jiangshan Yu. "Measuring Memecoin Fragility". In: (2025). arXiv:2512.00377. URL: https://arxiv.org/abs/2512.00377.

[36] Savvas Zannettou, Tristan Caulfield, Jeremy Blackburn, Emiliano De Cristofaro, Michael Sirivianos, Gianluca Stringhini, and Guillermo Suarez-Tangil. "On the Origins of Memes by Means of Fringe Web Communities". In: *Proceedings of the Internet Measurement Conference* (2018). arXiv:1805.12512. URL: https://arxiv.org/abs/1805.12512.

[37] Jian Zhu and David Jurgens. "The Structure of Online Social Networks Modulates the Rate of Lexical Change". In: (2021). arXiv:2104.05010. URL: https://arxiv.org/abs/2104.05010.